

Fall 2021 English Course Offerings

THE ENGLISH CORE

Foundation Requirements

ENGL 201 British Lit. to 1800	MW 4-5:15 -Byker
ENGL 202.01 British Lit. since 1800	MWF 11-11:50 -Rogers
ENGL 202.02 British Lit. since 1800	MWF 2-2:50 -Bowers
ENGL 207.01 American Lit. to the Present	MW 4-5:15 -Eichelberger
ENGL 207.03 American Lit. to the Present	TR 12:15-1:30 -Duvall
ENGL 299.01 Intro to English Studies	TR 1:40-2:55 -Carens
ENGL 299.02 Intro to English Studies	MWF 1-1:50 -Russell

Pre-1800

ENGL 361: Literature and Consent in Renaissance England	MWF 2-3:15 -Byker
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Difference in Literary, Cultural, and Rhetorical Studies

ENGL 313 African American Literature	MWF 12-12:50 -Frazier
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Open Electives

ENGL 201 British Lit. to 1800	MW 4-5:15 -Byker
ENGL 202.01 British Lit. since 1800	MWF 11-11:50 -Rogers
ENGL 202.02 British Lit. since 1800	MWF 2-2:50 -Bowers
ENGL 207.01 American Lit. to the Present	MW 4-5:15 -Eichelberger
ENGL 207.03 American Lit. to the Present	TR 12:15-1:30 -Duvall
ENGL 212.01 The Cinema: History and Criticism	TR 10:50-12:05 -Bruns
ENGL 212.02 The Cinema: History and Criticism	TR 12:15-1:30 -Bruns
ENGL 212.03 The Cinema: History and Criticism	MW 2-3:15 -Glenn
ENGL 212.04 The Cinema: History and Criticism	MW 3:30-4:45 -Glenn
ENGL 220.02 Poetry Writing I	TR 9:25-10:40 -Jackson
ENGL 220.03 Poetry Writing I	MW 2-3:15 -Jackson
ENGL 223.01 Fiction Writing I	TR 10:50-12:05 -Varallo
ENGL 223.02 Fiction Writing I	TR 1:40-2:55 -McCollum
ENGL 223.03 Fiction Writing I	TR 12:15-1:30 -McCollum
ENGL 225.01 Intro to Writing Studies	TR 10:50-12:05 -Craig
ENGL 225.02 Intro to Writing Studies	TR 12:15-1:30 -Craig
ENGL 234.01 Survey of Third-World Masterpieces	MWF 10-10:50 -Lewis
ENGL 290 Medieval Feminism	MW 4-5:15 -Seaman
ENGL 299.01 Intro to English Studies	TR 1:40-2:55 -Carens
ENGL 299.02 Intro to English Studies	MWF 1-1:50 -Russell
ENGL 309 English Language: Grammar and History	TR 9:25-10:40 -Devet
ENGL 313 African American Literature	MWF 12-12:50 -Frazier
ENGL 316 Writing and Literacy	MW 4-5:15 -Warnick
ENGL 318 The Eighteenth Century	MWF 12-12:50 -Bowers

ENGL 321 The Romantic Period	MWF 1-1:50 -Rogers
ENGL 334 Technical Writing	TR 10:50-12:05 -Devet
ENGL 351 Studies in American Film: Hollywood Genres	TR 1:40-2:55 -Bruns
ENGL 361 Literature and Consent in Renaissance England	MW 2-3:15 -Byker
ENGL 364/390 Iconic Heroines	MW 5:30-6:45 -Carens
ENGL 365 Jews and Comedy	T 5:30-8:15 -Cappell
ENGL 366 Technical Editing	MW 2-3:15 -Warnick
ENGL 369 Writing for the Web	TR 1:40-2:55 -Craig
ENGL 373 Reading for Writers	TR 12:15-1:30 -Madden
ENGL 377 Poetry Writing II	TR 10:50-12:05 -Jackson
ENGL 378 Fiction Writing II	MW 4-5:15 -McCollum
ENGL 380 The Literary Magazine, Publishing, and Editing	MW 4-5:15 -Heinen
ENGL 390 Slow Cinema	MW 5:30-6:45 -Glenn
ENGL 495 Internship in the Major	- Warnick

CONCENTRATIONS

Creative Writing: Intro

ENGL 220.02 Poetry Writing I	TR 9:25-10:40 -Jackson
ENGL 220.03 Poetry Writing I	MW 2-3:15 -Jackson
ENGL 223.01 Fiction Writing I	TR 10:50-12:05 -Varallo
ENGL 223.02 Fiction Writing I	TR 1:40-2:55 -McCollum
ENGL 223.03 Fiction Writing I	TR 12:15-1:30 -McCollum

Creative Writing: Focus

ENGL 373 Reading for Writers	TR 12:15-1:30 -Madden
ENGL 377 Poetry Writing II	TR 10:50-12:05 -Jackson
ENGL 378 Fiction Writing II	MW 4-5:15 -McCollum

Literature and Film: Intro

ENGL 201 British Lit. to 1800	MW 4-5:15 -Byker
ENGL 202.01 British Lit. since 1800	MWF 11-11:50 -Rogers
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ENGL 212.03 The Cinema: History and Criticism	MW 2-3:15 -Glenn
ENGL 212.04 The Cinema: History and Criticism	MW 3:30-4:45 -Glenn
ENGL 290 Medieval Feminism	MW 4-5:15 -Seaman

Literature and Film: Focus

ENGL 313 African American Literature	MWF 12-12:50 -Frazier
ENGL 318 The Eighteenth Century	MWF 12-12:50 -Bowers

ENGL 321 The Romantic Period	MWF 1-1:50 -Rogers
ENGL 351 Studies in American Film: Hollywood Genres	TR 1:40-2:55 -Bruns
ENGL 360 Iconic Heroines	MW 5:30-6:45 -Carens
ENGL 361 Literature and Consent in Renaissance England	MW 2-3:15 -Byker

Writing, Rhetoric, and Publication: Intro

ENGL 225.01 Intro to Writing Studies	TR 10:50-12:05 -Craig
ENGL 225.02 Intro to Writing Studies	TR 12:15-1:30 -Craig

Writing, Rhetoric, and Publication: Focus

ENGL 309 English Language: Grammar and History	TR 9:25-10:40 -Devet
ENGL 334 Technical Writing	TR 10:50-12:05 -Devet
ENGL 366 Technical Editing	MW 2-3:15 -Warnick
ENGL 369 Writing for the Web	TR 1:40-2:55 -Craig
ENGL 380 The Literary Magazine, Publishing, and Editing	MW 4-5:15 -Heinen

Writing, Rhetoric, and Publication: Capstone

ENGL 495 Internship in the Major	- Warnick
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2020 English Course Offerings Descriptions

ENGL 190 Creativity & the Writing Process

MW 2-3:15 - Varallo

What does it take to be a writer? What does it take to publish? Sign up today and learn from a team of nationally-renowned visiting writers and lecturers!

This course will explore the creative writing process, including idea generation, creation and development of drafts, the workshop method, and basic editing and publishing skills. The course will introduce students to multiple genres (short fiction, nonfiction, and poetry) by way of readings and writing assignments.

ENGL 201 British Literature to 1800

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MW 4-5:15 -Byker

A study of major works of representative writers from the Medieval period through the 18th century. Emphasis on close reading and literary history.

ENGL 202 British Lit. since 1800

ENGL 202.01 British Lit. since 1800

MWF 11-11:50 -Rogers

ENGL 202.02 British Lit. since 1800

MWF 2-2:50 -Bowers

A study of major works of representative writers from the Romantic period to the present. Emphasis on close reading and literary history.

ENGL 207 American Lit. to the Present

ENGL 207.01

MW 4-5:15 -Eichelberger

American literature asks us to consider intriguing questions: are human beings fundamentally evil or good? Do we have free will or are we controlled by our circumstances? Who is our society excluding and treating unfairly? How should we connect to Nature and to the divine? And what makes a work of literature powerful, beautiful, or worth reading? Students in English 207 explore examples of American literature from the pre-colonial era and to the present, representing different races, genders, religions, and social classes. We'll dig into the social and cultural contexts in which these texts were produced, the ways they were interpreted (and sometimes misunderstood) in their own time, and the meanings that they may hold for readers in the twenty-first century. Class format will include lecture and discussion. Assignments include short writing exercises, tests, and analytical papers.

ENGL 207.03

TR 12:15-1:30 -Duvall

This course title speaks with authority and certainty that there is an object of study that we can unambiguously call "American Literature," and, it suggests, this object of study has a history we need to attend to in the present, where it has gathered itself across time for us to study. The course catalog's description is, as you would expect, more precise, telling us that ENGL 207 offers "a study of representative writers from the colonial period to the present[, with] emphasis on close reading and literary history."

Apart from some big questions lying fallow here--what is "American"? and what is "Literature"?--an inquiry is suggested for us by the term "representative writers." Who, what, where, when, and why do these writers (whoever they are) "represent"? Perhaps the final phrase in the course description, "literary history," puts a kind of fence around this question of representation by calling us to study those writes who represent genres, -isms, or periods of literature.

There is value in approaching American literature through these lenses, and we may have occasion to make use of such categories, but these ways of approaching our subject will not form the spine of the course as I will teach it in the upcoming semester. I want, instead, to essentially transform this course's title from "American Literature to the Present" to "American Literature *for* the Present." And that movement from "to" to "for" changes things, I hope.

Why "*for* the Present"? because the present, our present, is needful of deep, sustained engagement with all its pasts, and the time for that engagement is now. The shift from "to" to "for" also allows us to provisionally and operationally narrow the question of representation: whatever texts we study, regardless of when they were written, by whom, and for whatever initial reasons they came into being, these texts must be for us, in our now.

Our readings, therefore, will come from many genres of writing and be written by many genres of Americans: multicultural, multiracial, multiethnic. Our readings will allow us to consider and evaluate the ways in which American literary texts observe, stage, provoke, and/or analyze encounters with difference; how they negotiate, mitigate, or exacerbate "us versus them" thinking and practices; and how American literary texts engage with questions of individual and community within American contexts. Through these prisms, "American Literature for the Present" will connect powerfully to our current moment.

ENGL 212 The Cinema: History and Criticism

ENGL 212.01

TR 10:50-12:05-Bruns

ENGL 212.02

TR 12:15-1:30 -Bruns

ENGL 212.03

MW 2-3:15 -Glenn

ENGL 212.04

MW 3:30-4:45 -Glenn

This course aims to provide a general introduction to the study of film with a focus on developing critical skills and investigating diverse approaches to analysis. Through readings and screenings of a broad range of narrative films, the class will further serve as a brief survey of film history and an overview of classic and contemporary modes of film theory & criticism. You will be exposed to a variety of films produced in the U.S. and other countries from the very beginnings of the medium in the late 19th century, through the “silent era” of the 1910s/20s and the “golden age” of Hollywood in the 1930s-50s, up to the present. This course is designed to help you acquire a firm grounding in the methods and core material of film history and criticism and to help you become familiar with some of the most significant topics in film studies. Each film corresponds to a specific topic: pre-narrative cinema; techniques of storytelling in narrative film; German Expressionism and Soviet montage cinema; mise-en-scène; major movements in post-WWII European cinema; feminist film theory; the New Hollywood; and the rise of digital filmmaking. By the end of this course, you will become a more critical and creative viewer of the artistic medium of cinema, knowledgeable in the history of the most popular art form of the 20th and 21st centuries, and you will possess the analytical skills to understand and interpret visual forms of expression. You will also be well equipped for future courses should you choose to declare a Film Studies minor. POSSIBLE FILMS *Way Down East* (dir. Griffith, 1920); *Our Hospitality* (dir. Blystone/Keaton, 1923); *The Cabinet of Dr. Caligari* (dir. Wiene, 1920); *Battleship Potemkin* (dir. Eisenstein, 1925); *A Man Escaped* (dir. Bresson, 1956); *Citizen Kane* (dir. Welles, 1941); *Bicycle Thieves* (dir. De Sica, 1948); *Shoot the Piano Player* (dir. Truffaut, 1960); *Vertigo* (dir. Hitchcock, 1956); *Once Upon a Time...in Hollywood* (dir. Tarantino, 2019); *Inception* (dir. Nolan, 2010)

ENGL 220 Poetry Writing I

ENGL 220.02

TR 9:25-10:40 -Jackson

ENGL 220.03

MW 2-3:15 -Jackson

Bring some coffee and imagination and let's jump into the world of poetry. This introductory course focuses on basic elements of poetic craft, including image, voice, and line. Students will analyze and discuss poetry by well-established and practicing poets, as well as write thoughtfully about the craft and construction of poems. And, of course, students will write, revise, share, critique, and support each other's work. There's a lot to cover in only so much time and space (such is poetry), so be prepared for a rigorous reading and writing schedule.

ENGL 223 Fiction Writing I

ENGL 223.01

TR 10:50-12:05 -Varallo

ENGL 223.02

TR 1:40-2:55 -McCollum

ENGL 223.03

TR 12:15-1:30 -McCollum

A workshop for new writers wishing to establish and enhance basic skills in the writing of short fiction, point-of-view, characterization, dialogue, setting, etc. Equal attention will be given to stories turned in for critique and to the development of the student's critical skills.

ENGL 225 Intro to Writing Studies

ENGL 225.01

TR 10:50-12:05 -Craig

ENGL 225.02

TR 12:15-1:30 -Craig

Writing is a practice and a subject of study. Those two key ideas will focus our work in Intro to Writing Studies. In the first part of the course, students will study threshold concepts to learn what writing does for people; how it affects audiences; what makes writing effective; and how writers can develop and improve.

In the second part of the course, we will put those concepts to work. We will first examine how the threshold concepts we've studied inform the working lives of professional writers (e.g. editors, technical writers, content-makers, content strategists, public relations specialists) and different writing-intensive industries (tech; marketing; mass media). Then we will practice writing-as-content-making by producing a feature article about writing and/or writers and then versioning that article for delivery in print and for circulation online.

ENGL 234: Survey of Third World Masterpieces

MWF 10-10:50 -Lewis

Working from texts from Africa, the Caribbean, and South Asia, this course provides you with valuable skills of "inter-cultural literacy." Rather than an unquestioning, Disney-esque sampling of artificial authenticity, however, it also sets out to explore the complexities of our own positions as readers and consumers of non-Western literature in a largely Eurocentric academic situation. Because many twentieth-century non-Western writers have been deeply involved with national (and international) politics, we will be examining the close relationship between literature and politics in their work, specifically through reference to Frederic Jameson's idea that

ENGL 290: Medieval Feminism

MW 4-5:15 -Seaman

The European Middle Ages tend to be associated with armored knights on horseback fighting to the death, kings abusing peasants and torturing rivals, and priests burning heretics at the stake. Today we know them best through medieval-esque depictions such as Game of Thrones and The Witcher or Disney versions like Sword in the Stone and Robin Hood. These stories can give the impression that women in the Middle Ages were generally quiet inspirations to male heroism or, more often, simply absent.

Yet women are anything but marginalized in the literature of the British Middle Ages. Many of the stories from medieval Britain turn out to be largely shaped by women, as we'll discover by reading about the formidable foe who is the mother of Grendel (Beowulf); that fast-talking critic of patriarchy, the Wife of Bath (Chaucer's Canterbury Tales); the trapped women who are set free, through magic and fantasy, by author Marie de France in her short stories; and the 13th-century trans man named Silence who achieves greatness as a knight. This course will spend time with the women of the literature of medieval Britain, seeing what happens when we move them to the center of our history, and we'll read modern adaptations, as well. Medieval Feminism is cross-listed in English and Women's & Gender Studies. The course's methods derive from both areas of study, combining literary historical analysis with feminist approaches. Ultimately, we'll work on answering the question: "Is there such a thing as medieval feminism?"

ENGL 299: Intro to English Studies

299.01

TR 1:40-2:55 -Carens

299.02

MWF 1-1:50 -Russell

An introduction to the theories and practices motivating English studies past and present, with an emphasis on the methods, subjects, and rationales of textual analysis. This writing intensive course also fosters the critical reading, rhetorical, and research skills underpinning successful writing in English studies.

ENGL 309: English Language: Grammar and History

TR 9:25-10:40 -Devet

English Language Grammar and History explores fundamental concepts about English, focusing on its grammar, dialects, semantic change (change in the meaning of words), and development. In short, the course helps students better grasp the language, especially if they are preparing for writing/editing careers. The course is also designed to help Secondary Education students master the criteria—outlined by the Linguistics and Language portion of the PRAXIS exam—as essential knowledge for English teachers.

ENGL 313: African American Literature

MWF 12-12:50 -Frazier

ENGL 313 is designed as a survey of African American literature primarily for English majors and upper level students. The selections read will span from the 18th century to the present, encompassing periods of literary history such as slavery and post- Civil War Reconstruction, the Harlem Renaissance, the Northern Migration, the Civil Rights Movement, and post-1970 literature. We will investigate how African American literature serves as a vital conduit towards appreciating the significance of African American history and culture as integral and vibrant reflections of American life and consciousness. Authors studied include luminaries such as Phillis Wheatley, David Walker, Frederick Douglass, Zora Neale Hurston, Alice Childress, James Baldwin, Octavia Butler, Gloria Naylor, and Toni Morrison. Our class capstone project will center on developing a magazine, time capsule, Ted X style talk, or themed fundraiser (like a Harlem Renaissance dance or a Black Lives Matter Poetry Slam).

ENGL 316: Writing and Literacy

MW 4-5:15 -Warnick

Literacy is commonly understood as the ability to read and write. However, what counts as literacy, and what it means to be literate, varies depending on context. In addition, questions and concerns about literacy are deeply intertwined with issues of power and identity. To explore this more complex understanding of literacy, we will together investigate *digital literacy*. You will conduct research on a college student's digital literacy practices and use this knowledge to write a white paper proposing a digital literacy initiative at the College of Charleston. For secondary education majors, this course offers tools you can use to understand who your students are as writers, knowledge you can use to create meaningful writing assignments and activities. For Writing, Rhetoric, and Publication students, this course deepens your knowledge of threshold concepts such as "writing mediates activity," "writing is a social and rhetorical activity," and others, while also offering practice using Adobe InDesign to write white papers and other technical writing genres.

ENGL 318: The Eighteenth Century

MWF 12-12:50 -Bowers

Renowned as the age of Enlightenment, the eighteenth century is one of the most important periods in human history. In this course, we will look at key writings of the period with a special focus on the new literary forms that emerged, most notably the novel.

ENGL 321: The Romantic Period

MWF 1-1:50 -Rogers

In 2008, the course description for English 321 read: “A study of five authors: Wordsworth, Blake, Shelley, Keats, and Byron.” These are the canonical Romantics, but this course will take an approach suggested by Stephen Behrendt in his article, “New Romanticisms.” Instead of learning about the Romantic era as if we were in a museum, we will be focusing on the conversations— literary, philosophical, scientific—that inform what we now view as “Romanticism.” For instance, *The Nightmare* by Henry Fuseli informed Mary Wollstonecraft, William Blake, and, probably most famously, Mary Shelley. All of these authors were conversations with one another and with different media, in this case painting. In the process of unearthing these conversations, I encourage us to re-evaluate how we might define the Romantic era: is there, as Behrendt argues, more than one way to understand this era? And, if so, how do we decide which interpretation to privilege? In our own era of “fake news” and growingly striated discourse communities, I encourage us to see the model of conversation as a more productive way of viewing literature...and life.

ENGL 334: Technical Writing

TR 9:25-10:40 -Devet

Technical Writing benefits students preparing for writing careers. They become familiar with the principles of transactional writing (conveying information) to users (audiences), especially through technical instructions, definitions/descriptions, summaries, and reports. They also learn how to edit technical writing. Whenever possible, students write about subjects related to their field of interest. No scientific experience necessary.

ENGL 351: Studies in American Film: Hollywood Genres TR 1:40-2:55 -Bruns

Of all the concepts fundamental to literary theory, none has a longer or more distinguished lineage than the question of literary type, or “genre” (Aristotle’s *Poetics* dates back to 335 BC). Yet genre criticism’s introduction to the study of film is comparatively recent. Prior to this, it was assumed that genre simply provided Hollywood studios with a way to organize the production and marketing of films, most of which were deemed unworthy of serious commentary. In short, the genre film was associated with commerce not art. But in the last 50 years or so, film scholars have redeemed genre by showing how it is more than a mere collection of conventions, more than just a way of classifying and describing some of Hollywood’s most popular films. The study of genre can offer fascinating and wide-ranging critiques of myth, ideology, and meaning—thus making it a viable concept not only to the study of American cinema but of American history and culture as well. We will pursue genre, its history and theory, through case studies in three important genres in American film history: the Western, the Screwball Comedy, and the Musical. But rather than treat each of these genres as self-evident, descriptive, neutral, and pure, we will instead treat them as varied, flexible, overlapping, and impossible to precisely and unambiguously describe. Our aim is not just to classify Hollywood films, but to de-classify sensitive information about American history and culture. Of particular interest are such issues as gender and sexual difference, race, class,

bourgeois illusionism, myths of individualism and national identity, and the institutions of family and marriage.

This course will have at least 4 objectives:

1. Understand the importance of genre in film studies.
2. Identify the syntactic and semantic features of film genres.
3. Evaluate the social and historical function of film genres.
4. Carry out personal research.

ENGL 361: Literature and Consent in Renaissance England MW 2-3:15 -Byker

What is consent? How does it work? Is consent an inclusive and empowering ideal, or a manipulative fiction of white supremacist patriarchy? What role do literary representations of consent play in these conversations? We will consider questions such as these as we examine how consent shapes sexual, political, economic, medical, and religious interactions.

Endeavoring to extend power and protection to a vulnerable person or group of people, the idea of consent received fervent scrutiny and careful development in the early modern period.

In this course, we will examine how English Renaissance poetry and drama probes the construction, failure, intervention, denial, and idealism of consent within an array of contexts.

We will attend to literary quandaries that include the staging of ethically ambiguous “bed tricks,” the competing desires of romantic love, the political agency of racial and religious minorities, the exploration of consensual relations with God, and the consenting abilities of entities like trees, animals, and rocks. Through our reading, we will consider how early modern literature represents what it means to arrange or to rescind agreement or permission, to demarcate or to violate boundaries, to protect or to injure the self or neighbor, to erode or to enhance human agency—ultimately, to confront fluid and shifting networks of inequality with the possibility of ethical relations.

ENGL 364/390: Iconic Heroines in Novel and Film MW 5:30-6:45 -Carens

This class will study legendary female heroines, tracing their development from first appearances in novels to second lives in film adaptations. The course will first consider nineteenth-century characters such as Jane Austen’s Emma and Charlotte Brontë’s Jane Eyre, then turn to latter-day heroines such as Rebecca, as represented by Daphne de Maurier and Alfred Hitchcock, Celie, as depicted by Alice Walker and Steven Spielberg, and Katniss Everdeen. The course will focus particular attention on female heroism as a response to patriarchal power; the intersections among gender, class position, and racial identity; and the relationship between textual sources and cinematic adaptations.

ENGL 365: Jews and Comedy T 5:30-8:15 -Cappell

Are Jews funny? What makes a joke Jewish? Who can make Jewish jokes? Jews have been at the forefront of comedy in the United States. This class will look at the relationship between Jews and comedy in the twentieth century in the US and abroad, considering larger issues around how humor and jokes work, the centrality of comedy in modern Jewish culture, and how Jewish comedians have shaped modern American culture. We will consider how comedy is used as a weapon, as a defense mechanism, and what it tells us about the world around us.

ENGL 366: Technical Editing

MW 2-3:15 -Warnick

In this course you will learn the important role technical editors play at all stages of a document's production and practice the rhetorical, technological, and interpersonal skills technical editors use on a daily basis. You will learn how to edit a document applying a style guide and marking up the document in both Word and PDF. Applying what we learn in class about inclusive editing practices, you will also work with a team to analyze and edit, using Adobe InDesign, an existing brand manual, improving the information it provides about creating accessible documents and using inclusive language.

ENGL 369: Writing for the Web

TR 1:40-2:55 -Craig

This course is a digital, professional writing course focused on providing students experience in content-work: a new writing profession focused on producing, managing, designing, and editing messages that circulate across platforms and media.

These content-worker jobs go by many titles; some are: content analyst; content designer; content editor; content specialist; content writer; professional writer; social media coordinator; social media specialist; social media writer; web content analyst; web content editor; web content strategist—and whatever newly-minted title in the next 10 minutes. These jobs are appearing across domains—non-profit, government, higher-ed, private industry—and across industries: tech, medicine, sales, real estate, PR/marketing.

This course will come in three parts: each designed to help students develop knowledge and practice in content-work—in versioning content for different platforms and media.

In the first part of the course, students will learn how to produce web-sensible writing. This will entail marking up a piece of writing in HTML and re-designing an existing website to improve its SEO.

In the second part of the course, students will learn how to conduct audience analysis using market research memos and social media metrics. They will also practice reaching those audiences using Mimic Social: a piece of simulation software (\$60). At the end of this unit, students will be familiar with how to target audiences online; contract influencers; and cross-promote messages, adapting them for distribution across the major social media platforms.

In the third part of the course, students will gain experience making and distributing multimedia content. Students will bring the knowledge and practice developed in the first part of the course together to version a multimedia text for streaming, web, and social.

Students are not required to have a large digital skillset to succeed in the course. But some experience with webpage development (Wordpress) and sound editing (GarageBand) will be helpful.

ENGL 373: Reading for Writers

TR 12:15-1:30 -Madden

This reading-intensive seminar course examines diverse literary works through the eyes of a writer, focusing on the craft of literature. Readings will be primarily from the 21st century. The course will involve critical work on a topic chosen by the instructor to provide context and structure for students' creative work. Although not primarily a workshop, this course will require students to work on a substantial creative project. While the course is geared toward students in the Creative Writing concentration and minor, all students are welcome to enroll.

ENGL 377: Poetry Writing II

TR 10:50-12:05 -Jackson

For Round 2, we'll take a closer look at traditional and contemporary poetic forms, such as sonnets, elegies, odes, villanelles, and read a poetry collection or two. We'll reinforce our understanding of poetic craft, building on elements such as image and line. Similar to Poetry I, we'll read, discuss, and explicate poems in class and in writing; and we'll write, revise, share, critique, and support each other's work. English 220 (Poetry I) is a prerequisite for this course.

ENGL 378 Fiction Writing II

MW 4-5:15 -McCollum

A continuation of ENGL 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

ENGL 380: The Literary Magazine, Publishing, and Editing MW 4-5:15 -Heinen

Preparation for and practice in the types of writing important to editors, publishing, and authors. Students learn editing skills and about the publishing industry. Scholarly and literary journal editors, agents, book designers, or other industry professionals visit the class. Writings include reviews, rhetorical analyses, and professional letters to apply to internships.

ENGL 390: Slow Cinema

MW 5:30-6:45 -Glenn

This course is inspired by the concept of "Slow Cinema," which refers to contemplative films that use long takes, static shots, little to no editing, and minimal dialogue to create an alternative and often-times more realistic film experience. Drawing from scholarship on gender and film theory, this course will examine movies that, at their own pace, have interesting things to say about gender, place, and identity. Female and male filmmakers from around the world who have dabbled in this technique, such as Jane Campion, Federico Fellini, Sofia Coppola, Alfred Hitchcock, Vittoria De Sica, Wim Wenders, and Jim Jarmusch, and others, will be studied in this course.

ENGL 495: Internship in the Major

- Warnick

English 495, a sponsored internship course through the Department of English at the College of Charleston provides you with a valuable experience within a working environment while simultaneously granting you course credit. Internships will also increase your chances of future employment and, hopefully, introduce you to a career path you may choose to pursue upon graduation. During the internship you will be working regularly scheduled hours completing tasks that you, your site supervisor, and your sponsoring professor have pre-determined as part of your Internship Contract. Your internship may involve writing, editing, web design, layout, marketing, interviewing, data entry, assessment, cataloguing, public relations work, fundraising, advertising, event planning, and a host of other tasks that will call upon the strong verbal, creative, and analytical skills you have developed as an English major or minor. You will also be part of an online class along with other semester interns through OAKS. Check out ENGL 495 [Frequently Asked Questions](#) and contact Prof. Chris Warnick for further information on getting registered.